

Washington Arts

Summer 2005

Cultural Tourism Then & Now

Meriwether Lewis and William Clark never thought of themselves as cultural tourists when they crossed the Snake River into what is now Washington state exactly 200 years ago this year. They were explorers, not tourists; cartography, geography, botany, ethnography, and climate were their focus.

Yet arts and culture were very much a part of their journey: their journals include hundreds of sketches, numerous references to fiddle music and dancing along the route, and detailed documentation of the Native American cultures they encountered.

I've discovered the music of Lewis and Clark through Phil and Vivian Williams, who this summer traveled the state through a partnership endeavor with Northwest Folklife, Washington State Parks, National Parks Service and the Washington State Arts Commission.

They perform the music on modern acoustic instruments and also traditional instruments of that era - including a mid-1800's guitar, mandolin and a gut-strung fretless banjo - and interweave glimpses of how these tunes and dances helped ease a hard day of travel.



Phil & Vivian Williams playing the music of the Lewis and Clark era at Beacon Rock State Park as part of the Arts & Trails program¹.

"One can only speculate as to what those fiddlers really did play," explained Phil Williams, "'cause nobody knows, but my feeling is that this production is a pretty good speculation of what they well could have played: tunes that were so common in America during that period that any fiddler worth his salt had to have known them."

This fall, the arts will be important to this region's commemoration of Lewis and Clark's 1805-1806 arrival at the Pacific Ocean, and their return eastward that spring. Music, dance and sketches will again help us understand the significance - and the impact - of their historic journey.



Columbia Hills State Park, Phil & Vivian Williams performing with Horsethief Lake as a backdrop¹.

Two hundred years after Lewis and Clark, cultural tourism is the fastest growing sector of the tourism industry: culture, arts, heritage or historic activities are on the itinerary for 81% of U.S. adults traveling more than 50 miles from home².

Nearly half of those who traveled in the past year attended a performing arts event as part of their travels. Cultural tourists spend more money and stay longer than other tourists. Most cultural travel is by automobile, involves an overnight stay in a hotel or bed and breakfast, is planned less than a month before heading out, and is more likely to use the internet for trip planning.

Cultural tourism may mean sitting on the lawn for a fiddle performance, exploring a museum with your family, discovering public art, exploring an historic site, attending a play. Cultural tourism makes me think, helps me learn, and gives me something to remember.

I hope you, too, are finding time for your own cultural tourism activities, here in Washington state and elsewhere. Happy travels - and keep in touch.

Kris Tucker

¹Photos by Jens Lund

²Source: Travel Industry Assoc. and Smithsonian Magazine, 2003.

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Arts & Culture Activities

Wherever you are in Washington there are numerous arts and cultural activities to participate in, and plenty of information available online to fill up those schedules.

www.experiencewashington.com

Interactive maps and information guides.

www.wfea.org

Festivals and events throughout Washington.

www.wshs.org (click on the Lewis and Clark link)

Lewis and Clark Bicentennial Commemoration events.

www.parks.wa.gov/lewisandclark/events.asp

Arts and Trails program calendar of events.

www.centrum.org

Events and workshops at Fort Worden State Park.

www.spokanearts.org

Events and arts information for the Spokane area.



Events at parks so far have included the Cinco de Mayo Festival, Osoyous Veterans Park at Lake Oroville - Vera Roel demonstrating how to make tamales & A dancer from the Wapato Indian Club (Yakima) performing at Sacajawea State Park.²

Chamber music, jazz, fiddle music, blues, and dancing are on the schedule this year for the 25,000 – 35,000 people who annually attend Centrum's workshops, festivals and special programs. For over 30 years, people from around the nation have traveled to Fort Worden in Port Townsend to participate in the many activities offered by this center for the arts and creative education.

Centrum hosts arts workshops and festivals, for people of all ages and skill levels, concentrated during the summer months as well as programs throughout the year.

In addition to festivals, the center holds workshops corresponding to its festival offerings. To encourage participation in the arts, workshops are offered at half or less of actual cost to students in need and full scholarships are provided for 20 percent of youth participants.

Fort Worden State Park is the state park system's leading revenue generator and the center's programs are the largest contribution to that revenue stream. Funds for education programs have leveraged more than an equal matching amount from the corporate, foundation and private sectors. Centrum estimates that the direct and indirect economic stimulus it provides generates at least \$2.6 million in income for Jefferson County.

The Washington State Arts Commission, the Washington State Parks and Recreation Commission, and the Office of the Superintendent of Public Instruction founded Centrum in 1973 and it has been a statewide center for creative education ever since.

A study conducted by the Department of Community Trade and Economic Development estimates that travellers in Washington State spent \$1,313 million on arts, entertainment and recreation in 2004, and that the top ten counties with the highest proportion of travel-generated earnings are rural.¹

Arts Commission Updates

In the last year the Arts Commission has welcomed Art in Public Places, Project Manager, Patricia Hamilton and Collections Manager, Janae Huber; our Communications Manager, Mark Gerth; and Office Assistant, Tonisha Toler. Additionally, two current staff members are now fulfilling different roles. Christel Ratliff, formerly with the Art in Public Places program, is now providing administrative assistance in the Grants to Organizations program. Deane Shellman, formerly agency support staff, is now working primarily in the Art in Public Places program.

Inherent in welcoming new employees is saying goodbye to others: Collections Manager, Lorin Doyle has moved on to another state agency; Arts Program Manager, Barb Jacobsen, Grants to Organizations Manager, Mary Frye and Art in Public Places Manager Bev Watt retired after years of service to the state; and Arts in Education Manager, Linda Bellon-Fisher has moved on to other pursuits.

News is produced monthly by the Arts Commission as an electronic newsletter and is distributed to around 1500 people throughout Washington. There are several great things about communicating electronically: the information is very current, events and opportunities listings are hot off the presses; we can provide easy-to-follow links to more details, contact information and our partner organizations; it's an inexpensive way to keep in touch with you.

We are hoping to double our eNews subscriber base by this time next year, so if you have not done so already subscribe now! Send an email to info@arts.wa.gov with 'Sign me up for eNews' in the subject line. Tell a friend about the Arts Commission, share your copy of 'Washington Arts' and encourage others to subscribe.

Governor's Arts and Heritage Awards will be presented in Fall 2005, to recognize and honor outstanding artists, arts organizations and cultural tradition leaders.

The Governor's Arts and Heritage Awards (GAHA) are among the most prestigious honors bestowed in our state. Since 1966 over 142 individuals and artists and organizations have received Arts Awards, and 45 individuals and organizations have been honored with a Heritage Award.

Nomination forms are available online at www.arts.wa.gov, or to receive a nomination form in the mail write to us at:

Washington State Arts Commission - GAHA
PO Box 42675
Olympia, WA 98504-2675

To receive an electronic copy send an email to info@arts.wa.gov. The deadline for nominations is September 30, 2005.

On the Road Again

In WSAC's Folk Arts Program the seventh Heritage Tour is nearing completion. The final installment completes the set of cultural drives throughout Washington. Tour 7 will explore the journey between Seattle and Spokane in song, story and sound.

The Heritage Tours consist of two parts. The CD follows the routes across Washington; filled with eclectic cultural histories, the CDs have interviews and clips from musicians, artists, and tradition-bearers throughout the state. The tour guidebook provides maps, identifies places of interest, and offers detailed information on the surrounding area.

Tour 7 is the longest of the tours, taking place on



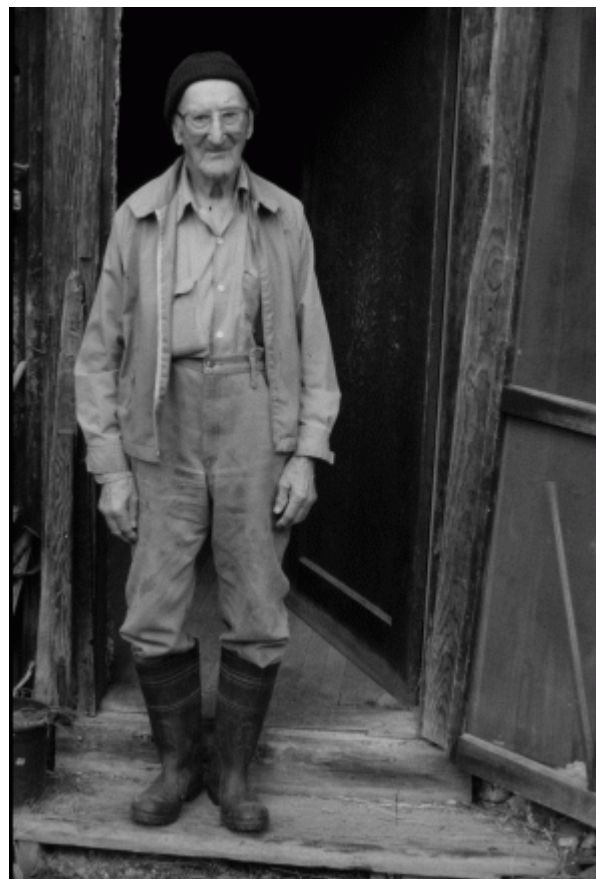
Sharon Glenn grew up on a ranch in the Kittitas Valley outside of Ellensburg. After years as a nurse and sales agent for veterinary pharmaceuticals, she now operates a ranch in the lower Yakima Valley, near Union Gap. From her mother and her friends and neighbors she learned dozens of traditional cowboy songs of the type sung around the campfire during cattle drives. She and two other women still hire out together to move cattle from horseback. She sings "When the Work's All Done This Fall" on the Tour 7 CD.

Washington's portion of the United States' longest freeway; I-90 stretches over 3,000 miles, all the way to Massachusetts. It crosses numerous mountain ranges, 13 states, and reaches such cities as Chicago, Toledo, Cleveland, Buffalo, Albany and Boston; crossing the Cascade Range and the Columbia Plateau, the verdantly green Northwest fir forests, the white pines of the east, sage brush steppe, desert, irrigated farmlands and the Columbia River.

Folklorists from around the state worked together to collect the interviews with the occupational artists, musicians, and storytellers that make up the audio portion of the tour.

Tour 7 includes Brazilian artist and musician Silvia Marie Lazo from Spokane and Cle Elum baker Ivan Osmonovich. The tour also includes information on the geological processes that created our landscape. Dr. Eugene Kiver, a retired professor from Eastern Washington University, discusses the gigantic floods that swept the lands to create the channeled scablands, thousands of years ago. The tour examines the varied vegetation on the sagebrush steppe, and the use of dry-land farming, brought to Washington by German-Russian immigrants like the Mennonites and Hutterites.

Trips across the scenic byways of Washington, and other states, can provide a summertime boost to your inspiration. Visiting some small hamlet might result in that 'lucky find' that completes your art collection. A day-trip to the city opens the opportunity to spend hours absorbed at one of our many world-class art museums, and drive down a rural road long enough and you are sure to find a fair or market full of local talent. Get out there!



Retired miner and Liberty resident Jack Kirsch has lived in this area since 1931, when he came down from Alaska. He has been involved in many mining endeavors in his lifetime. In the I-90 tour, Jack tells how, back in the 1930s, he was cheated by a crooked mining-claims speculator who mixed gold dust with his snuff.

Folk Arts of Washington, a companion to the Heritage Tour program, is a CD-Rom providing information about more than 300 traditional artists from across the state. Scheduled for release this Fall, the CD-Rom will provide a directory of artists who have been involved with projects and programs initiated by WSAC's Folk Arts Program. This includes artists from the Native American Basket Weavers Association Gatherings; Native American Woodcarvers Gatherings; Washington State Heritage Tours; Governor's Heritage Awards, Fellowships and Apprenticeship Awards.

The CD-Rom promotes the diverse art forms expressed by community-based traditional artists. Users will be able to view pictures of the artist, learn more about their artistry through slide shows, biographies and audio clips, and explore the distribution of arts and artists across the state.

For more information or to purchase the Heritage Tours please visit our website at www.arts.wa.gov and follow the Folk Arts links.

"We need to think about cultural tourism because really there is no other kind of tourism. It's what tourism is...People don't come to America for our airports, people don't come to America for our hotels, or the recreation facilities....They come for our culture: high culture, low culture, middle culture, right, left, real or imagined — they come here to see America."

Source: Garrison Keillor, of *A Prairie Home Companion* fame, during an address to the 1995 White House Conference on Travel & Tourism.

30 Years of Public Art

This year marks the thirtieth anniversary of Washington's State Art Collection, a collection of over 4500 artworks located in public spaces from Tonasket to Kelso and from Bellingham to Walla Walla. *Celebrating 30 Years of Public Art*, a virtual exhibition, highlights one artwork commissioned in each year of the State Art Collection. The exhibition is on view at www.arts.wa.gov.

Artworks featured in *Celebrating 30 Years of Public Art* exemplify Washington's commitment to a thriving environment for creative expression and appreciation. These artworks, purchased with state funds for new building construction, can be experienced in public schools, on college and university campuses and in state agency buildings, where they inspire conversation, civic engagement, learning and sometimes simply define a physical space.

The State Art Collection ranges from jewelry to large-scale sculpture, from paintings to interactive works made of light, from artworks created by artists of national note to those created by emerging artists, all with media, scale and scope that celebrate the diverse communities of Washington State.

Three artwork commissions notable for their artistic excellence and responsiveness to their local communities are highlighted here.

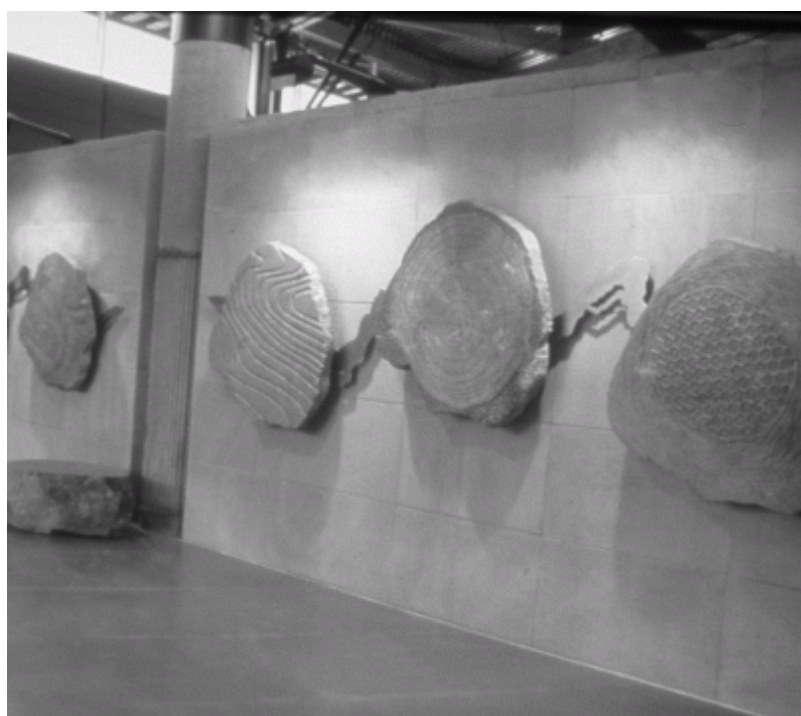
Public School Partners

Buckley's White River High School is home to Pam Beyette's elegant *Alluvial Benchmarks*¹. Beyette begins her artwork with the local community. Her work responds to the long history of regional geology and the relatively short history of the city itself. Buckley is located at the Puget Sound's gateway to Mount Rainier in the White River Valley, a scene carved by glaciers and shaped by mudflows. Even the materials of Beyette's artwork refer to this geologic history and to the imprint of human history on its grand face. A granite boulder—its edges marked with glacial striations—was sliced into cross sections that metaphorically float on a stainless steel White River. Each boulder slice is etched with symbols of community history: references to logging, the railroad and farming. *Alluvial Benchmarks* connects the focused high school landscape to the broader world.

Washington is one of only a few states that acquires artwork for the public school environment. White River School District is home to twenty-five artworks in the State Art Collection, including works by Marita Dingus (Auburn, WA) and Cappy Thompson (Seattle, WA). The artworks are sited at Foothills Elementary, Glacier Middle School, White River High, White River Middle School and Wilkeson Elementary.

College and University Partners

Glass artists Paul Marioni and Ann Troutner were commissioned by the Veterinary Teaching Hospital at Washington State University's Pullman campus. The artist team created an architecturally integrated work called *Shelter* in the hospital's large and light-filled lobby. The artwork title evokes the protection and safety of both the surrounding architecture and the role of the future veterinarians to care for animals. Two luminous glass-paneled arcs define a private space or "shelter" within the lobby. They sit on an artist-designed terrazzo floor that incorporates cast lead animal footprints: humans, deer, black bear, elk, dogs, sheep, pigs and cougar. These footprints lead visitors to the quiet, calming space where they and their sick animals wait for appointments with WSU veterinary students. *Shelter* creates a small setting away from the large, open lobby space, a space of safety for scared animals and one that refers to the natural world. The shimmering cast glass walls, with their pattern of tall flowering grass, allow light to permeate their surface.



Marioni and Troutner have been working on public art projects as a team since the 1980's. Their works can be found throughout the United States and in Seattle at the Washington State Liquor Control Board Distribution Warehouse, Seattle City Light, and Greenlake Community Center.

Washington State University and its branch campuses (Vancouver, Spokane Riverpoint and the Tri Cities) are home to 46 artworks in the State Art Collection, including works by John Buck (Montana) and Robert Maki (Kingston, WA).

State Agency Partners

In 1988, the Washington State Convention and Trade Center commissioned Seattle artist Buster Simpson to create *Seattle George Monument*, a piece that commemorates the legacy and future of our state through its symbolism. *Seattle George Monument* is a 28-foot tall living bust that portrays both Chief Seattle and George Washington, combining the figures after which the state and the convention center's hometown are named. Chief Seattle's profile is realized out of a metal framework onto which invasive English ivy plants climb from the Boeing 747 nose-turned planter. Chief Seattle's profile—filled in over time with ivy—spins in the wind. As it spins, it passes the sharpened wind vane profile of George Washington that shears the ivy into his likeness. Ultimately, the non-native ivy will obscure the Chief Seattle framework. On the ground beneath the structure are Chief Seattle's words in Lushootseed, his native spoken language, at the signing of the treaty with the Puget Sound Tribes in 1855. These words intersect a map of the same year, indicating a crossing of two cultures and showing this crossing as the metaphoric foundation for the region today.

Buster Simpson has completed public artworks in Vancouver, B.C., Cleveland and Boston and has participated in museum exhibitions worldwide, including exhibitions locally at Seattle Art Museum and the Museum of Glass, Tacoma. Simpson sees the site of the artwork as integral to the work itself, looking at its complexity as an armature for his art.

Simpson's work brings regional history, contemporary politics and the poetry of metaphor to a national audience drawn by the Convention Center's programming. The work also builds on the Convention Center's notable exhibition program that introduces visitors to the cultural life of our region. The Convention Center is home to eight artworks in the State Art Collection, including works by Jenny Holzer (New York) and Trimpin (Seattle, WA).

Each year the state of Washington invests in the contributions of artists to our regional culture. The vibrancy, creative expression and legacy of our state are reflected in the artworks that make up Washington's State Art Collection.

The artworks pictured here are just a small part of the 'Celebrating 30 Years of Public Art' exhibition that is available online at www.arts.wa.gov.

(Facing page, top) Paul Marioni and Ann Troutner, *Shelter*, 1996. Cast glass, steel frames and terrazzo floor, 60 x 180 x 5 inches (glass wall panels). Washington State University, Veterinary Hospital, Pullman.

(middle) Michael Brophy, *By Moonlight*, 1996. Oil on canvas, 40 x 39 inches. Tonasket School District, Tonasket Middle School.

(bottom) Pam Beyette, *Alluvial Benchmarks*, 2003. Glass-beaded stainless steel, carved granite and bronze, 48 x 54 x 5 inches overall. White River School District, White River High, Buckley.

(This page, top) Clark Wiegman, *Key Grove*, 1990. Galvanized steel, 66 x 405 inches (irregular). Seattle School District, Franklin High School.

(middle) Eduardo Calderón, *¡Cuidado!*, 1998. Gelatin silver print, 11 x 14 inches. Sunnyside School District, Sunnyside High School.

(bottom) Buster Simpson, *Seattle George Monument*, 1988. Steel, aluminum, paint, plastic, glass, vegetation and wind, 336 x 144 x 144 inches. Washington State Convention and Trade Center, Seattle.



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To be added to the mailing list please call 360.753.3860, email info@arts.wa.gov or visit www.arts.wa.gov



The Washington State Arts Commission cultivates a thriving environment for creative expression and appreciation of the arts for the benefit of all.



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- Facts & Information -

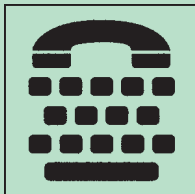
In 2004, the U.S. travel industry received more than \$599.2 billion from domestic and international travelers (excluding international passenger fares). These travel expenditures, in turn, directly generated more than 7.3 million jobs with over \$163.3 billion in payroll income for Americans, as well as \$99.4 billion tax revenue for federal, state and local governments.

Source: Travel Industry Association of America, Office of Travel & Tourism Industries /U.S. Department of Commerce

Washington State Arts Commission publications are made available in alternative formats upon request.

**Large
Print**

Contact us by phone at
360.753.3860
TTY 1.800.833.6388



Telebraille 1.800.833.6385 or email info@arts.wa.gov.

Cultural heritage tourists spend an average of \$1,145 more per person than typical travelers, stay 9.5 more days on average and are 20% more like to shop during their trips.

Source: Museum Association of Arizona, "Cultural Heritage Tourism: Practical Applications"

Funding for the Washington State Arts Commission and its programs is provided by the state of Washington and the National Endowment for the Arts, a federal agency.



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FOR THE ARTS**

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Commissioner News: Governor Gregoire has recently appointed three new Commissioners, Cindy Finnie, Maureen Greeley and Mary Ann McCurdy. At our August Commission meeting, graciously hosted by the Ilwaco Heritage Museum, the Commission elected new officers as listed above. We look forward to working with our new Commissioners and officers in the months and years to come.